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against drunkenness, then hand it to Cleandrus, and thus charm him betimes' (p. 50).

No doubt a search through the *Morals* would disclose many more instances of both sorts. It is to be hoped the classics will be thoroughly explored for this purpose, and the collections rendered accessible.

ALBERT S. COOK.

Yale University.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In Bartlett's invaluable work, *Familiar Quotations*, (9th ed.) page 208, the expression, "The Great Secretary of Nature,—Sir Francis Bacon," is quoted from Izaak Walton. A footnote quotes a similar phrase from James Howell. The credit really belongs, however, to an earlier writer than either. In Donne's first Satire, written not later than 1593, we find the phrase, "Nature's secretary, the philosopher." As Walton was an ardent admirer of Donne, it seems probable that the angler's application of this phrase to Bacon was a reminiscence.

WM. LYON PHELPS.

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CORRECTIONS.

To the Editors of *Mod. Lang. Notes*.

SIRS:—I wish to rectify some statements made in my review of Dr. Lessing's thesis (*M. L. N.*, March, 1903): p. 92, line 30; unfortunately I have misquoted the author; the line should read 'Stimmungen' instead of 'Vorstellungen.' This correction does not affect my argument which is chiefly concerned with the word *unklaren*.

My remark about the influence of *die Räuber* upon *Spartacus* can no longer stand as a criticism of the thesis, since the author tells me that he did not know the German edition of Ehrhardt, when publishing his paper.

P. 92, second line from bottom: change 'one' to 'me,' in order to make it more plain that I consider Schiller's influence upon *die Ahnfrau* stronger than is admitted even by Wylpel.

A. BUSSE.

Harvard University.

BRIEF MENTION.

A Thesaurus Dictionary of the English Language.

Designed to suggest immediately any desired word needed to express exactly a given idea. A Dictionary, Synonyms, Antonyms, Idioms, Foreign Phrases, Pronunciations, A Copious Correlation of Words. Prepared under the supervision of FRANCIS A. MARCH, LL. D., L. H. D., D. C. L., Litt. D., and FRANCIS A. MARCH, JR., A. M., Ph. D. Historical Publishing Co., Philadelphia, 1903. 4to., pp. xvi, 1192.

For half a century the English-writing world has steadfastly relied upon the help of Roget's *Thesaurus of English Words and Phrases*, with its one thousand categories, beginning with "existence" (apparently an appropriate beginning), and ending with "temple" (equally appropriate, perhaps, if it be allowed to connote "funeral"). As every one knows, Roget's book is at once so good and so bad as to be notable for just this clash of qualities; but it has become antiquated, the language having grown away from it, and therefore it is doomed to less praise for its merits and less patience with its faults.

Professor March's remarkable book is worthy in all respects to succeed to Roget's in public favor, and to hold that favor in undisputed right for a good half-century to come.

The *Thesaurus Dictionary* makes complete amends for the shortcomings of the older book in being at once both a complete dictionary, with all the words in alphabetic order and briefly defined, and a book of synonyms and antonyms by means of a system—a very ingenious and a very admirable system—of grouping the words under significant heads. Thus, the editor illustrates, the word *anger* in its alphabetic place, duly defined, supplies a reference to the groups, EXCITABILITY—INEXCITABILITY, and FAVORITE—ANGER. Turning to the first group, in its alphabetical place, one finds "two parallel columns, the left hand for EXCITABILITY, the right for INEXCITABILITY, each running on for a couple of pages and bringing together some one hundred and fifty words and phrases. These are divided into nouns, verbs, verbal phrases, adjectives, etc., arranged in alphabetic order. The first column contains all words and phrases naturally

associated according to the law of similarity, contiguity and comprehension,—synonyms and the like; the second column contains a similar group related to the first column according to the law of contrast,—antonyms, polar opposites, and the like. By means of cross-references, other groups of associated meaning are brought to the attention."

This simple key unlocks the treasure-house and enables one in the shortest time to find whatever of value one may be looking for.

This book is a monument to the patient labor of a great scholar preëminently φιλόλογος, 'fond of words.' Professor March's name is known everywhere, and his *Thesaurus Dictionary* will be welcomed by everybody.

A work of such vast proportions (the book conforms to the national unit of measure, having attained the size of the 'Unabridged Webster' and the 'Family Bible') and of such prodigality of details will, of course, contain some marks of incompetency or of carelessness on the part of clerks and assistants. For example, the infelicity of literalness is made painfully apparent in defining *pourboire* and *Trink-geld* as 'drink-money,' in a list which wrongly lacks the noun 'tip' (p. 451). And definitions that are inadequate, misleading, muddling, obfuscating, are sometimes found in connection with most familiar expressions: *compte rendu*, 'a returned account' (p. 6); *cul du sac*, 'a maze, a snare' (p. 281); *tabula rasa*, 'a smooth tablet' (p. 281); and 'emptiness; want of intellect' (p. 577). Professor March has himself (p. iii) committed a harmless slip in estimating "*Patience on a monument*, defined as 'smiling at grief'" (p. 372) as an illustration of a "Shakespearean grace."

De Hugo à Mistral, par MICHEL JOUFFRET, Professeur au Lycée de Marseille; Vol. I. of Sammlung Neuphilologischer Vorträge und Abhandlungen, herausg. von W. Viëtor; Leipzig, Teubner, 1902; pp. 103.

In his preface Professor Viëtor states that the object in printing these courses of lectures given before various Summer Schools in Germany, is that they may reach the great number of students that were unable to hear them delivered. Certainly to judge by the present example they are well worth preserving. Professor Viëtor continues:

"Der Leser wird von Vorträgen dieser Art nicht sowohl wissenschaftlich erschöpfende Behandlung des Themas als ein starkes Hervortreten des dem Uebermittler des Stoffes gerade Bedeutsamen erwarten."

In this pamphlet, which is the first of the series, we find Professor Jouffret strictly adhering to the foregoing rule in his discussion of the poetry of Victor Hugo, Leconte de Lisle, Sully-Prudhomme, François Coppée, José-Maria de Hérédia, and François Mistral. Without advancing original theories as to the why and wherefore of these poets, he gives a most interesting and instructive description of their genius, work, and place in literature. To this he frequently adds estimates of their work by the leading modern critics. In fact, Professor Jouffret gives just what the average student needs to know about the prevailing conditions and fashions in French poetry of the nineteenth century, that general information and comprehensive view of the field which must accompany intelligent reading of the poets' works and precede any special study of the epoch.

The pamphlet is clearly printed on good paper, its only fault lies in the unusually large number of misprints, by no means completely listed in the *errata*.

Creation, Re-Creation. ERNST EDUARD LEMCKE. Orange, New Jersey, 1901. (Privately Printed.)

Under this title the author has collected a number of poems of his in English, French and German. The German verses are in the majority, German being the poet's native tongue. But it is truly remarkable how completely he is master of the technique and literary expression in all three languages.

Only part of the volume is taken up by original poems—'Creation.' They are mostly *Gelegenheitsgedichte* in the sense which the word has had since Goethe's days, and cover a whole life. The others are translations, chiefly into English and German—'Re-Creation' as the author calls them very fitly. Among the latter those of Musset occupy a very prominent place, and it must be said that many of them, for example, his *Mainacht*, *Augustnacht*, and *Oktobernacht*, read in Lemcke's translation as if they were German originals.